

Journal of The American Institute of  
**ARCHITECTS**



PHILBERT DE L'ORME

May, 1947

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The Gold Medal to Eliel Saarinen

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Fine Arts and Craftsmanship Medals

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Design and Techniques—I

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Newly-Elected Fellows

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Washington—Past and Future

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St. Louis' Jefferson Memorial Competition

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Architectural Education & Church Architecture

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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# Design and Techniques

IN TWO PARTS—PART 1

*By Richard H. Sheppard, F. R. I. B. A.*

Excerpts from a paper entitled "Aspects of Post-War Building Technique" read before the R.I.B.A. on November 26, 1946, as published in the *Journal of the Royal Institute of British Architects* for January, 1947.

IT IS UNFASHIONABLE to talk of brave new worlds, to get up on one's feet and prattle about the opportunities which exist today for architects and planners and roundly assert that we are capable of building a new Jerusalem in a manner we shall find satisfying when it is completed. Few of us can be sufficiently confident of our architectural past to be vainglorious about the future. We do well to be cautious, we are uncertain of ourselves and of our architecture, and even though the community may be convinced that good architecture is desirable, they are clearly in doubt as to how it can be obtained. . . .

The times are uncertain and before we can plan the lives of others (a much less difficult job than planning one's own) we must decide where we are and where we want to go and keep checking our position. In this post-Mumford age

we can only approach our problems with doubt, misgivings and humility—certainly not with the confidence of preceding centuries. We have inherited two legacies—a somewhat elderly revivalism and the conscientious functionalism of the 'twenties, and we are all aware that neither of them matches up to the conditions they will encounter in the immediate future. We must, I think, modify the ideas which we had before the War if we are to function effectively as architects and if we are to set about the task of creating a new architecture.

I am concerned with technique tonight, not as an end in itself, . . . but with architecture, which is building beautifully and is the special concern of this Institute.

I can only deal with one very limited aspect—that of the relation between the design of buildings and the evolution of technique displayed

in their construction. . . . For one thing the War itself has only had the effect of accelerating or accentuating tendencies already apparent before—even the rise in wages. Indeed, there is nothing new; even the pre-fabricated services unit was a favourite concept of Victorian thinkers and no doubt there were noble Romans with similar ideas. So I will limit myself to a discussion of the evolution of materials as they are employed structurally and to the ideas prevailing in our society about design. Ideas of this sort have always affected the introduction of systems of construction and modified their use and expression. . . .

The architect has to choose between two attitudes to architecture. One is based upon the idea that a building does not so much express a function but an abstraction—truth, justice and honour are abstractions of this sort . . . fortitude and chastity were considered as suitable abstractions for a boys' school. The second attitude—that of the so-called modern architect—is concerned with the function of the subject, and its expression is subordinate to this; he is more anxious to know that crowds can enter and leave the trains and to ensure an adequate degree of ven-

tilation in adolescent dormitories. The first essential, according to this theory for good architecture, is that the purpose of the building must be satisfied in exact terms (function) and that this process would, in its turn, determine the type of structure and, consequently, the materials to be used. A beautiful building is the result and is created as a matter of exact diagnosis. Both attitudes are necessary to architecture but they do not of themselves make an architecture. There is an essential fallacy common to both and each is a reflex of the social background of their respective periods. The Victorians maintained that man was made for monuments, the neo-Victorians that he was made for machines. The first attitude is moribund but the second still holds the field since it has been translated into the mechanistic theory of design, and has proved to be an excellent servant and a bad master.

To quote a recent and anonymous writer: "The reason for this incredible situation is not far to seek. The struggles to overthrow the Beaux-Arts system, with its dead clichés of standardised design, proved to be so long and arduous that no instruction at all in design could be tolerated for a while. The

eternal secrets were thrown away at the same time as the glib formula—the baby with the bath water—so that now the student has only either an arid functionalism to lean upon, or if he revolts from that, as the better ones do, he claims the personal right of the god-almighty artist to design as he sees best, responsible only to his inner consciousness." This theory was partly founded on a misconception of the part played by building materials in design. It was held that new materials must, if properly used, produce original and vital architectural forms. The arguments were never adequately developed by the theorists of the time but were first put about in a simplified and handy form, a declension to which architectural principles are especially liable. One has only to apply this theory to some random examples to see that it is not entirely true.

In architecture and building the same cycles, the same phases of technical development are to be observed as in other arts and sciences. First of all, no material is ever introduced as a sudden innovation. Nothing, I was almost saying, is ever invented, and no person can ever be said to have invented some new implement or material

which is important enough in itself to alter existing social relationships. Everything proceeds gradually, by scarcely perceptible movements along a line determined by much wider considerations. . . .

That enables me to isolate one condition of the problem I am trying to discuss this evening. That building technique seldom or never proceeds by the abrupt introduction of a new material, by the replacement or substitution of a new one for an old, by the emergence of one material which is inherently superior in all respects to another. Furthermore, the development of a new material is seldom accompanied by the creation of forms which are characteristic of its physical and mechanical structure. Indeed, the first stages of development usually see it forced into an unhappy reproduction of the characteristics of the material it is intended to replace.

Materials, methods of construction, are never to be observed in a static condition; they are always developing, always subject to certain pressures and stresses created in society itself—like the social reasons underlying the architectural development in France during the eighteenth century, or the dynamic established by the very

force of the structural conventions in twelfth-century Gothic.

When the Greeks substituted stone for timber in the temples, they were not using a new material, but one which they had long used in other ways; for example, in their tombs, and they were familiar with its physical characteristics. Even so, they reproduced a system of enrichment based upon a timber technique. Again, when cast iron was first applied to building in the nineteenth century, it already had a long tradition of use and was being employed in bridge construction. But it was not introduced exclusively for structural purposes—indeed that phase came rather later—but as cheap imitation of stone forms. The Crystal Palace, the only complete use of iron in this country, came late in the development of cast iron as a structural material and was almost its final monument.

It was also held as a second article of faith (new materials create new forms, to quote Corbusier) that new materials—whatever they may have been—when built as a container even for old uses (like sleeping and eating) were somehow to result in a new and daring esthetic, in which the traditional and therefore unsatis-

factory shapes were to be swept into limbo. How far can we rely on this assumption as a guide to conditions in the immediate future?

In the first place, where "new" materials were introduced they only found themselves properly used (i. e., with a full realisation of their physical properties) where they were exploited to meet the new apparatus of industry—that is in the stations, the warehouses and the wharves. Secondly, that traditional types of building did not demand new materials—since their form had for so many centuries been modified by the materials available, in fact until our modes of life were based upon these forms—and that where steel and iron was used for such types of building small regard was paid to their constructional properties. . . .

Lastly, and worst of all, we have witnessed the deliberate reproduction in new materials of old techniques—that most familiar and irrational part of the daily struggle of designers to educate their betters. This is perhaps the most common error of all—what psychologists would call a deviation of aim.

This serves to point the fact that many of the axioms adopted in the

1920's were based upon Victorian art ethics and Victorian technique, by which a work had, as I have said, a moral standard independent of its purpose. . . .

These tenets:

1. That new materials promote new forms;
2. That new materials because they provoke new forms will lead to new forms of traditional building,

do not, therefore, form a very satisfactory theory, and upon them a good deal of our rationalisation about a new architecture is based. We wanted new forms and we had to be prepared to justify them. But it is just as well to go underneath the defense mechanism.

These principles formed the basis of much of our own thought about architecture in the twenty years before the War, and I will show how they were applied in different fields so that we shall know the commandments when we next break them.

First, what were the "new" materials which were exploited during this time? Steel and reinforced concrete are perhaps the most obvious examples, although introduced long before this time. The immense plastic possibilities

suggested by concrete seemed to overarch every other consideration during those years. It seemed like a fourth dimension, the possibility of realising a kind of Coleridge dream of vaults and shapes, of being the final answer to the problem of spatial enclosure. In a way I suppose reinforced concrete does offer everything to the designer so that building can become a purely spatial exercise. . . . Yet what are the results in the larger realm? . . . Some of them are of great technical interest — cellular concrete construction, monolithic reinforced concrete, shell concrete—all forms exploiting the possibilities of moulding shape to our convenience and fancy. Unfortunately a reinforced-concrete structure and form was often imposed arbitrarily and the material was pushed into shapes for which there was no justification in the nature of the material itself. For reinforced concrete construction depends upon the board for shuttering, whether in steel or wood, and upon the steel rod for its prop, and these must be bent and fashioned. It is my contention that the material still lies largely undeveloped and that in its early stages its possibilities have been obscured by indiscriminate application which often ignored other

physical considerations, and that we have a new and exciting possibility to realise. Bentley was the last person to build domes on a big scale in this country and it is high time we put this element back in circulation again. The column and the beam

have been selected as being the characteristic forms of this century and I do not know why such sound structural elements as the dome, the vault and the arch have been neglected—anyway in reinforced-concrete design.

## Looking Ahead to 1950

THE JOINT COMMITTEE ON THE NATIONAL CAPITAL, a committee of committees of national civic and professional associations initiated by The Institute in 1932, held its annual meeting in Washington on February 21st. The Institute Committee on the National Capital is represented on this organization through its Chairman, D. K. Este Fisher with E. R. Purves as Alternate. The meeting date happened to coincide with the blizzard of the year, which left Este Fisher snowbound in Maryland and the Fine Arts Commission, with which the Joint Committee was to have met, reduced to the painter, the sculptor and one of the three architect members. Otherwise, the Joint Committee met with the District Commission in the morning and with the Planning Commission in the afternoon, winding up with a dinner-meeting at the mansion which Larz Ander-

son, one-time Minister to Japan, bequeathed with its collections to the Society of the Cincinnati.

Speakers at the meeting were Lieutenant General Raymond A. Wheeler, Chief of Engineers, and Major General Ulysses S. Grant, Chairman of the Planning Commission (both Honorary Members of The A. I. A.) and Commissioner Guy Mason of the District of Columbia. The Hon. Robert Woods Bliss of Washington was elected Chairman of the Joint Committee, succeeding C. C. Zantzing, recently appointed by the President as a member of the Planning Commission. Horace W. Peaslee and Miss Harlean James, Members-at-Large, were re-elected as Vice-Chairman and Secretary, respectively. The meeting focussed upon the serious situation which has developed between local and national interests in Highway De-

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partment planning not in accord with general Planning Commission undertakings; and opposition to Federal expansion, including building and park projects, because of encroachment upon District tax rolls not offset by an adequate Federal contribution. In an effort to correct this situation, the Joint

Committee will cooperate during the next three years to reconcile planning divergencies, to establish recognized planning controls, and to obtain an equitable basis of development cost division, all as part of the program of the National Capital Sesqui-Centennial Celebration in 1950.

## Washington—Past and Future

*By Lt. Gen. R. A. Wheeler*

CHIEF OF ENGINEERS, U. S. ARMY

An address before the Joint Committee on the National Capital, meeting in Washington, February 21, 1947.

TWENTY YEARS AGO I participated in a meeting, similar to this one in its general objectives, held at the Chamber of Commerce of the United States. The subject assigned to me then was: "The Responsibility of the Individual."

I recall that two other speakers were scheduled to be heard on that program. One was to talk on the "Responsibility of the Group," the other on the "Responsibility of Government."

The exponent of group responsibility was the late Milton B. Medary, who gave so generously of his life to public and professional service. He had demonstrated his fine sense of *individual* responsibility by years of service on the Fine

Arts and Planning Commissions; and his understanding of *group* responsibility in his chairmanship of the Architect's Committee on Public Works helped to bring order and organization into our Public Buildings Program. By sharp contrast, the official who was to speak on the responsibility of the Government failed to appear—which illustrates the fact that whether we are dealing with groups or governments, prime responsibility for success or failure rests with individuals.

It is with the recognition of such responsibility that we are now concerned. Some citizens have responsibilities thrust upon them, by position or election, while others



deliberately assume them. In the latter class was L'Enfant. Nowadays, when we hear loose talk about the inadequacies of his plan, we should recall the time and circumstance of its conception. In 1789, he wrote: "... although the means now within the power of the country are not such as to pursue the design to any great extent, it will be obvious that the plan should be drawn on such a scale as to leave room for that aggrandizement and embellishment which the increase of the wealth of the nation will permit it to pursue at any period, however remote."

And that is exactly the way it has worked out for a century and a half. With that ideal firmly fixed in mind L'Enfant assumed the responsibility for opposing Jefferson's proposal for the "Old Babylon revived, as exemplified in Philadelphia." Over the gridiron plan, he spread great radial avenues, reserving all yard frontages in Government ownership. Within the framework of this far-sighted planning, we have today all the elbow room we need for widenings, without the condemnation costs which beset other cities. It has been said that the man who created and justified that plan, at the price of his

own career, and the men who accepted it and launched it, had far greater vision and firmer courage and confidence in the future of our Country than their successors in our day.

It is peculiarly fitting for an officer of the Corps of Engineers to pay tribute to Major L'Enfant in this headquarters of the Society of the Cincinnati, because this designer of that Society's insignia was one of our Corps' earliest officers.

In the 'seventies, there was another contributor, known to his day as "Boss" Shepherd. He had the courage to counter public opinion in transforming a down-at-the-heels town into a city worthy of its function, with graded and paved streets and sidewalks, parks and street trees, sewer and water systems, at a cost of more than fifteen million dollars. It was a tremendous accomplishment, considering the time and the means available—far greater in proportion than anything we have since undertaken.

Among the many individuals who created their own opportunities to contribute to city development, Daniel H. Burnham deserves especial mention. He served as chairman of the McMillan Commission and organized the first Commission of Fine Arts. Subse-

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quently, when commissioned by the Pennsylvania Railroad to redesign its station—strategically located in the center of the Mall—he took the hard way and persuaded the president of the railroad to relinquish that site altogether. President Cassatt, in turn, was broad-visioned and far-sighted enough to propose a union station for all railroads in an entirely new site—at that time on the city's "fringe."

Turning now to individuals working through groups, we have such organizations as the Committee of One Hundred, the local civic nucleus; the Joint Committee of Committees, drawn from many national organizations; and the new Sesqui-Centennial groups. We have the various professional committees which have rendered yeoman service in initiating and supporting constructive legislation. We have the Architects Advisory Council which, for a decade, worked to change the character of operative building in this city and succeeded. The importance of such organization contributions must not be underestimated. They launched the revival of planning with the Centennial. They developed ways and means during the subsequent years, and they offer our main chance for

the consummation — with the Sesqui-Centennial — of the Capital's development.

From such civic and professional groups have come other contributions for which official recognition has never been adequate.

It is not generally realized that the McMillan, Fine Arts, and Park and Planning Commissions were predicated upon contributed service by the leaders in the various arts. It was a full-time nine-months task to produce the basic "Plan of 1901."

On the Fine Arts Commission, since 1910, seven men have convened at least one day a month, year after year, to advise on the design of public buildings and parks.

On the planning Commission, four citizens at large have left their offices in various parts of the country and have come here monthly for two-day meetings on planning problems. The public-spirited members of those Commissions have been the most famous men in their respective fields, the deans of planning, architecture, landscape architecture, sculpture and painting, commanding the highest fees for their professional services. Yet, they have served without any compensation except the privilege of

helping to make their National Capital representative of the highest ideals in American planning and development. If we were to note that these contributions total considerably more than *five thousand man days*, it would not be amiss to credit those individuals with half a million dollars' worth of services donated to the nation.

Not all may serve on such commissions. Some of us must serve by proxy. But there are few organized groups of individuals which could not contribute in some way, directly or indirectly, to the upbuilding of the Capital.

Theodore Roosevelt hoped that we would utilize, to the highest degree, "the thought and the disinterested efforts of the architects, the artists—who stand foremost in their professions and who ask no other reward save the reward of feeling that they have done their full part to make as beautiful as it should be, the Capital City of the Great Republic."

Franklin Roosevelt broadened the basis of participation when he said: "This Federal City of ours belongs to *all of us* and merits our best *united* efforts in order that it may be recognized as an outstanding example of what a Capital

should be—the highest expression of our culture."

As individuals, recognizing our responsibilities and obligations, we nevertheless approach the City's problems of planning and development from different angles. Some may see only a *Federal City*; others respond first to the pressing problems of the *City*.

Municipal problems must be solved equitably and in such a manner as to set an example to every other municipality in the country. To that end we should bend every effort, while at the same time giving full recognition to the basic law which established the District, not as a municipality, but as "the permanent seat of the Government of the United States."

If we are to achieve the announced objectives of the Sesqui-Centennial—the consummation by 1950 of the replanning begun in 1900—it will be necessary to heed the admonition of the President whose birthday we observe tomorrow:

"I perfectly agree with you, Sir, 'that the City has infinitely more to dread from the discord and want of union among its friends, than from all the power of its enemies'; and am therefore persuaded that

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every considerate person, who is interested in its establishment, will use his influence to heal differences

and promote harmony among those engaged in the execution of the work."

## Sixth Pan American Congress of Architects

*By Luis Miro Quesada G.*

CHAIRMAN, PRESS AND ADVERTISING COMMITTEE

(Translation by the Central Translating Division, Department of State)

THE Organizing Committee of the Sixth Pan American Congress of Architects, which for some time has been working with great effort on the organization of this important cultural meeting which will take place in Lima in the month of October, has finished the work preliminary to its final organization.

At the present time, it is in close contact with all the Delegations which the Permanent Committee has in all America and which are entrusted with their representation in the respective countries; it has been in communication with the societies, schools and other institutions of an architectural character on the Continent, and, very especially, with the Permanent Committee with headquarters in Montevideo. Thanks to the kindness of Mr. Carlos Tassara, who provided his private radio station, it has been in radiotelephonic com-

munication with this principal committee.

The Committee has arranged the Agenda of the Congress which has been sent to Montevideo, and to all the Delegations of the Committee for their approval. At the present date, replies have been received from the United States, from Cuba, and from Uruguay itself. These countries are fully in accord with the proposed Agenda. As soon as replies have been received from all the Delegations, we shall proceed to publish it.

It is the intention of the Committee that the Sixth Congress should take place with an historical and architectural framework, since it is considered that the foreign delegates will have a special interest in knowing about Peruvian Inca and colonial architecture. It was planned, therefore, to open the Congress in some ancient colonial hall of special architectural value

and to close it in the city of Cuzco, not only because of the unquestionable luster which the Architectural Capital may lend it, but also because it will make it possible to organize visits and excursions to one of the most interesting architectural centers of Peru.

The Committee is organizing the following exhibits:

- 1) Pan American Exhibit of Architecture and Town Planning;
- 2) Development of Peruvian Architecture;
- 3) Colonial Art;
- 4) Construction Industries;
- 5) Projects of the students of the Engineering School.

In the Peruvian Section of the Pan American Exhibit there will be an Exhibition of Pre-Inca (Mochica) Architecture which Mr. Rafael Larco Hoyle has been so good as to provide.

Arrangements are being made with the administration of the School of Fine Arts for the presentation of an exhibit of Peruvian painting.

As cultural activities, the Committee is organizing the following:

- 1) Showing of a film in color, especially made for the Congress by the National Corporation of

Tourism, on Inca and Colonial Architecture in Peru;

- 2) Choral concert of Spanish music of the sixteenth and seventeenth centuries and of native music in the cloister of the ancient Monastery of Santo Tomas;

- 3) Presentation of an *Auto Sacramental* in the courtyard of the church of San Francisco, such as it was presented in Lima in the seventeenth century.

Furthermore, the following excursions and visits are planned:

- 1) Visits in the City of Lima: Museums, colonial churches, colonial monasteries, colonial houses, and modern buildings . . .

- 2) Excursion to the ruins of Pachacamac;

- 3) Visits to the city of Cuzco; colonial churches, colonial monasteries, colonial houses, private collections of colonial works, Inca ruins . . .

- 4) Excursions to places near Cuzco, Macchu-Picchu, Saccsahuaman, Ollantaytambo . . .

Arrangements are being made with the proper authorities for preparing a program of trips, at reduced prices for all those attending the Congress, to the places of greatest architectural value, these trips to take place after the Congress has been closed.

In conformity with these activities, the Organizing Committee is preparing, in collaboration with the National Council for the Preservation and Restoration of Historical Monuments and the National Cor-

poration of Tourism, an Architectural Guide to Peru which we believe will constitute a publication not only of interest to tourists but also of cultural interest.

More news next month.

## St. Louis' Jefferson Memorial Competition

**A** TWO-STAGE COMPETITION is announced, to select an architect for a \$30,000,000 Federal memorial to Thomas Jefferson and the pioneers of our Western expansion. The memorial is to be erected on an 80-acre site on the St. Louis riverfront, an area historic as the funnel of early migration to the West.

Sponsored by the Jefferson National Expansion Memorial Association, the competition in its first stage is open to architects who are citizens of the U. S. A., including construction engineers, and students in these fields. Landscape architects, painters, sculptors and laymen may take part by associating themselves with an architect.

The land has been acquired and cleared by the U. S. Government, with the assistance of the City of St. Louis, and is under the administrative control of the National Park Service. The first-prize winner in the second stage of the com-

petition will be recommended for employment by the U. S. Government, through its Department of the Interior, in executing the design.

Drawings required in the first stage are limited to three sheets, 36" x 48", making participation as little onerous as possible. Five competitors will be selected by the Jury of Award to participate in the second stage, and will receive \$10,000 each as compensation for: (1) the outright transfer of ownership to the Association of his first- and second-stage submissions, together with any ideas they may contain; and (2) the costs incident to participation in the second stage. At the judgment of the second-stage submissions, the Jury of Award will select a first-prize winner, who will be recommended for employment as architect of the project, and second- and third-prize winners. The prizes are: first prize, \$40,000; second prize \$20,000;

third prize, \$10,000; and the two runners-up will receive \$2,500 each.

George Howe, F. A. I. A., is serving as Professional Adviser, and he will distribute application blanks and programs to those who declare their intention to participate by sending their names and addresses to him, c/o The Jefferson National

Expansion Memorial Competition, Old Courthouse, 415 Market Street, St. Louis 2, Mo. Copies of the program will be mailed starting June 1. Names of the Jury of Award will be announced before that date. Submissions in the first stage must be shipped to the Professional Adviser not later than Sept. 1, 1947.

## Books for War-Devastated Libraries

THE American Book Center for War-Devastated Libraries, Inc., has come into being as the result of interest in the problems of book and library devastation on the part of government agencies, library associations, labor groups, publishers, industrialists and many others in the United States. It has been recognized by both Government and private bodies as the official agency to coordinate activities in the restocking of war-devastated libraries.

From its quarters in the Library of Congress, the Center expects to ship from one to three million books and periodicals abroad. These will go to appropriate organizations which represent the interests of all types of libraries and which will be responsible for distribution of such

materials among the libraries involved.

The Center expects to receive materials as gifts from publishers, libraries, educational institutions, learned societies, professional organizations, and from scholars, scientists, and other individuals throughout the United States.

Shipping facilities are precious and demand that all materials be carefully selected. Emphasis is placed upon publications issued during the past ten years, upon scholarly books which are important contributions to their fields, upon periodicals (even incomplete volumes) of scholarly importance, upon fiction and non-fiction of distinction.

All subjects — history, social science, music, fine arts, literature,

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and especially the sciences and technologies—are needed.

These materials are NOT needed: textbooks, out-dated monographs, light fiction, materials of purely local interest, popular magazines such as *Reader's Digest*, *Life*, *National Geographic*, or popular non-fiction such Gunther's "Inside Europe" or Halliburton's "Royal Road to Romance."

Only carefully selected Federal and local government documents are needed, and donors are requested to write directly to the Center with regard to specific documents.

When possible, periodicals should be tied together by volume. It will

be helpful if missing issues are noted on incomplete volumes.

All shipments should be sent *prepaid* via the cheapest means of transportation to AMERICAN BOOK CENTER, c/o Library of Congress, Washington 25, D. C. Although the Center hopes that donors will assume the costs of transportation of their materials to Washington, when this is not possible, reimbursement will be made upon notification by card or letter of the amount due.

*The Center cannot accept material which is sent transportation collect.* Reimbursement cannot be made for packing or other charges beyond actual transportation costs.

## Honors

Upon ALVAR AALTO, now of M. I. T., Princeton University has conferred the honorary degree of Doctor of Fine Arts.

EDGAR I. WILLIAMS, F. A. I. A., practising in New York but residing in New Jersey, was given the Annual Award of the Rutherford Chamber of Commerce for 1946, "for contributing the most to Rutherford's community service" as chairman of the Planning Board.

RICHARD J. NEUTRA, F.A.I.A., of Los Angeles, has been made an honorary Member of the Mexican Association of Architects, the Cuban Association of Architects and the Bolivian Association of Architects.



The Royal Institute of British Architects is presenting its Royal Gold Medals for the War years to: W. CURTIS GREEN, Professor Sir

CHARLES REILLY (HON. A. I. A.)  
EDWARD MAUFE, Professor SIR  
PATRICK ABERCROMBIE, Professor  
A. E. RICHARDSON — these five

gentlemen of England; to FRANK  
LLOYD WRIGHT of Taliessin, and  
to VICTOR VESNIN (HON. A. I. A.)  
of Moscow.

## An Adventure in Education

*By Carl C. Britsch*

**D**URING THE WAR most of the drafting-rooms resembled the annex to the Old Folks Home, but, with the resurgence of private interests in building, came the G. I. backed up by Federal aid for on-the-job training or professional education.

Many of these architectural aspirants had shackled themselves with marital obligations which complicated the securing of an education and providing subsistence for a family at the same time. Ninety dollars' worth of the fifty-cent dollars offered by the Government didn't seem to satisfy the demands of the butcher and the baker. The result was evident. These young men found themselves in architect's offices.

The 1946 pressure of the awakened building enterprise was upon us. We needed draftsmen—trained draftsmen. The offices discovered, somewhat to their sorrow, that this

flood of new life was motivated more by desire than experience.

Toledo educational facilities offered nothing in the field of architectural training above the high-school level. The G. I.'s dilemma was in the lap of the local A. I. A. Chapter. Therefore, activated by an attitude of compassion as well as self defense, a few prime movers of the Chapter approached the University of Toledo authorities. They were receptive. All of their facilities were placed at our disposal to inaugurate a course of instruction; the only thing they lacked was teaching staff. That was important. At this point the wagon almost broke down. Then came the moment of great decision. If this work was to be done, we, who felt most keenly the need, would have to do it. Four qualified Chapter members volunteered to dedicate some time to this enterprise, and the new course in Architectural Design was born in the

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evening classes in Toledo University.

We are now looking toward the final design problems of our first year. Much serious work has been done and a creditable advance can be manifested in the student approach to the subject. We are hopeful that the enthusiasm generated in some of these young men will

carry them to discover ways and means of continuing their studies in some of the established schools of architecture of our country.

It is not in our present plan to go beyond the two-year course of instruction. Time alone can tell what demands may be made upon us for having given birth to this child.

## There Stands the Job

By *L. Sylvester Sullivan, F.R.I.B.A.*

Part of a talk before a students' society, as reported, under the title "The Stuff Our Dreams Are Made of," in the *Journal of the R.I.B.A.*, for 13 January, 1947.

I WAS ASKED recently by a very young man what it feels like to see one's building finished, in the first flush of its undraping, as it were. Well, there is a mixture of feelings. One stands in the shelter of some doorway opposite with the clerk of works, who has had the scaffolding removed, and who, one notices, is looking at one rather quizzically. The job is done, finished; there it is, unalterable. One cannot change one's mind or rub out the blots. There it is—real—the Portland-stone gleaming in the sunshine; what do you think—what are you to think? You listen for comments from the passers-by. But the man in the street says

nothing—he is disappointingly unobservant and silent. As for yourself you have been living with it so long and hoping for it so much that it is out of perspective and you are unable to attach any values. You wonder what values the critics will give it, if they give it any values at all. Perhaps they will talk about functionalism or unresolved duality. Almost certainly their criticisms will not square with the Building Acts, with which they seem to have nothing to do. While there stands the building, steel-framed and enduring and likely to see designer and critic alike into the grave and still go on enduring and uncaring; then

you feel that the critics do not matter a maravedi. The critic that matters is yourself. You alone know if you have done your best. Perhaps some years hence you may come on your building unexpectedly and see it in its proper light and perspective. Then you will know. Meanwhile your building is complete—there is little left to do but the accounts. Soon people managing your building will not know

you and you go into it as an interloper and have to explain who you are, for you are a stranger within. Someone has struck matches on the walls and written things in the lavatories—and you are hurt. That is what I think one feels—but the predominating feeling is loss—it has gone from you, finished and you will know it no more.

But a dream has come true.

## News of the Chapters and Other Architectural Organizations

THE ARCHITECTURAL LEAGUE OF NEW YORK regrets to announce that the proposed exhibit—"Tomorrow's Buildings"—scheduled for April 3rd to September 15th, 1947, will have to be cancelled, as The League is reserving all its exhibition facilities up to September 15th for the use of the United Nations Planning Group.

NORTHERN CALIFORNIA CHAPTER, in its membership growth, is feeling the need of sub-chapters to achieve closer contact of widely distributed members with one another. Its committees are to have regional sub-chairmen for the

same purpose. A regular Chapter Bulletin is a specific need for which means and an editor are being sought.

PENNSYLVANIA SOCIETY OF ARCHITECTS has recently had printed its Schedule of Recommended Minimum Fees, copies of which may be purchased from the treasurers of Pennsylvania's local Chapters.

BROOKLYN CHAPTER has organized a Student Associate Branch, with 35 junior and senior students, at Pratt Institute. Membership is open to all such students attending

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recognized schools of architecture in Brooklyn or who are residents of Brooklyn. Draftsmen-students of architecture residing or employed in Brooklyn are also eligible. Among those who participated in the ceremony of induction, in addition to the Chapter officers, were: James C. Boudreau, Director, School of Art, Pratt Institute; Olindo Grossi, Chairman of their Department of Architecture; Allan G. McTaggart, a Pratt senior and President of the Student Associate

Branch; Walter A. Taylor, Director of the Department of Education and Research, A. I. A.; and William G. Kaelber, F. A. I. A., Regional Director of the New York District.

PITTSBURGH CHAPTER has a tradition—or perhaps it is a by-law. Of the delegates elected to represent the Chapter in a Convention, at least one must be a member who has never attended an Institute Convention.

## European Study Tour

PLANS are under way for a six-to-seven-week study tour, starting in August and visiting England, Czechoslovakia, Poland and probably Russia, with stopovers in France and Germany. The tour is intended primarily for specialists in the planning, architectural and engineering fields, with opportunity for intensive study of devastation and the work of reconstruction.

Hermann H. Field, A.I.A., director of research and planning in the architectural firm of Antonin Raymond and L. L. Rado, will lead the group. Approximate overall cost, including air passage to and from Europe, will be \$1,595, not including Russia. Further information can be obtained from Mr. Field, 101 Park Avenue, or from World Studytours, 417 West 121st St., New York.

There were 37.3 million dwelling units in the United States in 1940—more than double the 17.9 million in 1900. Occupancy per unit was one person less, says a Twentieth Century Fund report. But more than 40 per cent of our homes in 1940 needed to be replaced or rehabilitated.



## The Gold Medal

**T**O ELIEL SAARINEN, F.A.I.A., of Cranbrook, The Institute awards its Gold Medal for 1946. In presenting the Medal at The Institute's Convention in Grand Rapids, President Edmunds read a citation which must await later publication.

The Gold Medal is the highest award that The Institute can bestow. It is presented on the recommendation of the Board of Directors and, traditionally, is the subject of a ceremony at The Institute's Convention. Established in 1906, it has been conferred upon the following distinguished architects:

- 1906 SIR ASTON WEBB, London
- 1909 CHARLES FOLLEN MCKIM, New York
- 1911 GEORGE B. POST, New York
- 1913 JEAN LOUIS PASCAL, Paris
- 1921 VICTOR LALOUX, Paris
- 1922 HENRY BACON, New York
- 1924 SIR EDWIN LANDSEER LUTYENS, London
- 1925 BERTRAM GROSVENOR GOODHUE, New York
- 1927 HOWARD VAN DOREN SHAW, Chicago
- 1929 MILTON BENNETT MEDARY, Philadelphia
- 1933 RAGNAR OSTBERG, Stockholm
- 1938 PAUL PHILIPPE CRET, Philadelphia
- 1943 LOUIS HENRI SULLIVAN, Chicago

## Advanced to Fellowship in 1947

**A**s this issue of the JOURNAL appears, announcement is being made at the Convention in Grand Rapids of the elevation to Fellowship of twenty members of The Institute who have achieved eminence in their profession. The names of these members and the

citations from the Jury of Fellows follow:

ARTHUR WARD ARCHER  
Kansas City, Mo.

Admitted to The Institute in 1922, is advanced to Fellowship in The American Institute of Archi-

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TO ELIEL SAARINEN, F. A. I. A.



The  
GOLD  
MEDAL  
of The  
American  
Institute  
of  
Architects  
1946

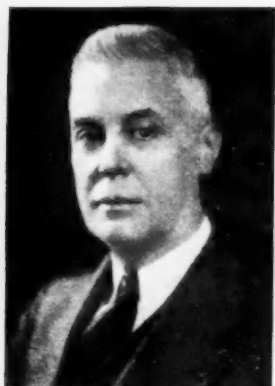




ARTHUR  
WARD  
ARCHER  
Kansas City,  
Mo.



WILLIAM  
JAMES  
BAIN  
Seattle,  
Wash.



WELLS IRA BENNETT  
Ann Arbor, Mich.



J. WOOLSON BROOKS  
Des Moines, Iowa



HOWARD LOVEWELL CHENEY  
Chicago, Ill.

GEORGE  
GRANT  
ELMSLIE  
Chicago,  
Ill.



CARL  
ANTHONY  
ERIKSON  
Chicago,  
Ill.



CHARLES  
ESSIG  
FIRESTONE  
Canton,  
Ohio



ALVIN  
ERNEST  
HARLEY  
Detroit,  
Mich.



JEAN HEBRARD  
Ann Arbor, Mich.



ARTHUR KNOX HYDE  
Detroit, Mich.



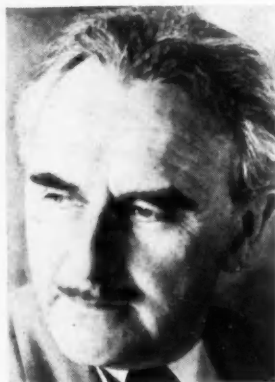
WILLIAM EDWARD KAPP  
Detroit, Mich.



JAMES  
H.  
MITCHELL  
San  
Francisco,  
Calif.



FREDERICK  
A.  
MUHLENBERG  
Reading,  
Pa.



RICHARD  
J.  
NEUTRA  
Los  
Angeles,  
Calif.



HERBERT  
JAMES  
POWELL  
San  
Marino,  
Calif.



CHARLES  
FREDERICK  
OWSLEY  
Youngs-  
town,  
Pa.



WALTER  
THOMAS  
ROLFE  
Houston,  
Texas



WARREN  
CHARLES  
PERRY  
San  
Francisco,  
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PAUL  
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Kansas  
State  
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fects for his achievement in service to The Institute and to the public. Throughout a long, successful career as a practising architect he has found time to work diligently and continuously to advance the principles for which The Institute stands.

For his outstanding part in promoting and advancing the Missouri State Registration Law for Architects and Professional Engineers, for his many acts of civic interest, and for his devotion to the Kansas City Chapter of The Institute which he served as President, he has earned the respect and affection of his fellow practitioners and of the public in his territory.

**WELLS IRA BENNETT**  
Ann Arbor, Mich.

Admitted to The Institute in 1930, he has given consistent and devoted aid in the promotion of the best interests of the architectural profession. His extensive service to the Association of Collegiate Schools of Architecture led him to the presidency of that organization. Identified for many years with the teaching of architecture at the University of Michigan, he now occupies the position of Dean of the College of Architecture and Design at that institution. He has

made a harmonious and effective working unit of this school and has taken a decisive lead in maintaining its position as one of the major architectural schools of the country.

For these contributions, and his valued service in many capacities to The Institute, he is advanced to Fellowship in The American Institute of Architects.

**WILLIAM JAMES BAIN**  
Seattle, Wash.

Admitted to The Institute in 1930, is advanced to Fellowship for his service to The Institute and the public. Under his leadership his Chapter continued as a very active and integral part of The Institute. In community, state, and national affairs he has liberally and intelligently contributed of his training, reflecting credit to his profession and benefiting the society of which he is so vital a part.

**JOHN WOOLSON BROOKS**  
Des Moines, Iowa.

Admitted to The Institute in 1936; a sensitive and creative designer, always seeking logic and perfection in the solution of his problem; a generous and intelligent servant of his Chapter and of his community, in support of the honor-

able standing and authority of his profession.

The American Institute of Architects elevates John Woolson Brooks to Fellowship.



HOWARD LOVEWELL CHENEY  
Chicago, Ill.

Admitted to The Institute in 1922, is advanced to Fellowship in The American Institute of Architects for his achievement in the field of architectural design and for his service to The Institute. Possessor of a fine sense of proportion, an orderly mind, and a capacity for understanding the times in which we live, he has given to the many buildings he has designed a character which reflects the best of contemporary American culture.

As consulting architect for the Treasury Department of the United States Government, his efforts were of immeasurable value in raising the quality of the work done by the Supervising Architect's Office to the high standard of excellence it reached between the two world wars. Throughout a busy career of professional practice, and service to his country in the Army Air Corps, he has given of his time and energy to the Chicago Chapter of The Institute which he has

served in many capacities with devotion and distinction.

GEORGE GRANT ELMSLIE  
Chicago, Ill.

Admitted to The Institute in 1916, is advanced to Fellowship for his contribution to architectural design. During very difficult times, as new architectural forms made their struggle for recognition in what was called at the time "American architecture," George Grant Elmslie was among the vanguard who, through their use, made a definite and worthwhile contribution to the progress of architecture.

CARL ANTHONY ERIKSON  
Chicago, Ill.

Admitted to The Institute in 1924, is advanced to Fellowship for his service to the profession in the field of design. Through his direct and intelligent approach to the problems of hospital design, he has made an outstanding contribution which is reflected in structures throughout the world.

CHARLES ESSIG FIRESTONE  
Canton, Ohio.

Admitted to The Institute in 1921. Since early maturity Mr. Firestone's record has been one of sustained contribution in time and

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energy to his community, to his Chapter and to the profession. It has been truly said of him that his continued assistance and vigilance and his kind and thoughtful guidance have not only promulgated a better mutual understanding among architects but have contributed in substantial measure toward an intelligent comprehension on the part of the public of the potentialities of the architect's service to the community as well as to the client.

In recognition of these notable achievements Charles Essig Firestone is advanced to Fellowship in The American Institute of Architects.

ALVIN ERNEST HARLEY  
Detroit, Mich.

Admitted to The Institute in 1920, he has rendered The Institute and the profession invaluable services over the many years. He acquitted himself ably and effectively as President of the Michigan Society of Architects, as President of the Detroit Chapter of The Institute, and in many other capacities in both of these organizations.

He is gifted with a pronounced sensitivity in architectural design as the work produced in his office so eloquently testifies. For his serv-

ice to The Institute and for the high quality of his executed work, he is advanced to Fellowship in The American Institute of Architects.

JEAN HEBRARD  
Ann Arbor, Mich.

Admitted to The Institute in 1935. A distinguished practitioner, a profound scholar, an alert and understanding educator, he has exerted a sound and progressive influence in the field of architectural design and architectural education. His career in America embraces service at three leading architectural schools, where his ability, his extensive knowledge and experience, his unflinching good taste and his devotion to the cause of architecture have stimulated and inspired succeeding generations of architects.

In recognition of the work of a great teacher of architecture, he is advanced to Fellowship in The American Institute of Architects.

ARTHUR KNOX HYDE  
Detroit, Mich.

Admitted to The Institute in 1926. The fine character of his work, his impeccable adherence to the highest ethical standards and attitudes, and his devotion to the

aims and purposes of The Institute, have earned for him the respect and admiration of his fellow practitioners.

His service to the Detroit Chapter and to The Institute, in many and varied capacities, extends over a long number of years. For this generous, effective and distinguished service he is now elevated to Fellowship in The American Institute of Architects.

**WILLIAM EDWARD KAPP**  
Detroit, Mich.

Admitted to The Institute in 1930, William Edward Kapp is advanced to Fellowship for excellence in architectural design and for service to The Institute.

His executed work exhibits a high degree of merit and reflects the enthusiasm and fine talent with which he has not only imbued his work but which has served as an inspiration to others in the profession. His tremendous energy and zeal for accomplishment have been translated into terms of unusual progress and increased prestige for the Detroit Chapter and The American Institute of Architects.

**JAMES HERBERT MITCHELL**  
San Francisco, Calif.

Admitted to The Institute in

1926. Has been advanced to Fellowship in The American Institute of Architects for excellence in design, for his unassuming devotion to the profession in his Chapter, his guidance in the formation of the California Council of Architects, and in recognition of his leadership in the planning and development of the City of Burlingame.

**FREDERICK AUGUSTUS  
MUHLENBERG**  
Reading, Pa.

Admitted to The Institute in 1920; architect, engineer, statesman; he stands a happy proof of the versatility of architectural precept and training to assume high responsibility in other fields.

By his record in the United States Army, in his high devotion to civic, state, and national affairs, and in his participation in the activities of his Chapter, he has truly made the profession of ever-increasing service to society.

The American Institute of Architects elevates Frederick Augustus Muhlenberg to Fellowship.

**RICHARD J. NEUTRA**  
Los Angeles, Calif.

Admitted to The Institute in 1930. Has been advanced to Fellowship in The American Institute

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of Architects for his individual contributions and achievements in the field of contemporary design. He came to the United States from Austria in 1923. Here he became a citizen and here he had the opportunities and facilities for developing his unusual talents. He has followed without deviation or compromise a difficult course, and his fellow architects in this country and abroad recognize and appreciate his manifold contributions.

**CHARLES FREDERICK OWSLEY**  
Youngstown, Ohio.

Admitted to The Institute in 1930, he is acknowledged as a leader in the affairs of his community and among the members of his chosen profession, serving as President of the Board of Examiners in his state and as President of his Chapter.

In recognition of his many notable and selfless services to the public and to the architectural profession, Charles Frederick Owsley is advanced to Fellowship in The American Institute of Architects.

**WARREN CHARLES PERRY**  
San Francisco, Calif.

Admitted to The Institute in 1927, he is advanced to Fellowship in The American Institute of

Architects for his contributions in architectural education at the University of California from 1907 to this date, and his generous contributions and service in various capacities to his Chapter and to the architectural profession.

**HERBERT JAMES POWELL**  
Los Angeles, Calif.

Admitted to The Institute in 1936. Has been advanced to Fellowship in The American Institute of Architects for his achievements in design of educational buildings. The numerous school projects designed by him indicate a thorough understanding of the problems of planning, selection of materials, and adjustment to the site, and have resulted in work of high merit. He has given devoted and effective service to the public, The Institute, and the Southern California Chapter.

**WALTER THOMAS ROLFE**  
Houston, Texas.

Admitted to The Institute in 1925; eager, alert, and ardent in spreading the appreciation of good design, he has opened, in his unstinted devotion to architectural education, a bright vista to the young man entering the profession. Through his wide and generous

participation in the public affairs of his community, through his effective and loyal service to his Chapter, he has shed luster on the profession.

The American Institute of Architects elevates Walter Thomas Rolfe to Fellowship.

PAUL WEIGEL

Manhattan, Kansas.

Admitted to The Institute in 1923; is advanced to Fellowship in The American Institute of Architects for his achievements in educa-

tion, service to the profession and to the public. A pioneer in architectural education in Kansas, he has not only worked assiduously in his chosen field but he has taken active part in the affairs of the Kansas Chapter of The Institute which he has served with distinction in many capacities. As Secretary-Treasurer of The Association of Collegiate Schools of Architecture he has done much to develop a broad understanding among the schools of architecture in this country.

## The Fine Arts Medal and a Citation

THE FINE ARTS MEDAL of The Institute was established in 1919. It has been awarded at a Convention, usually on recommendation of the Committee on Allied Arts, for distinguished achievement in the Fine Arts, embracing painting, sculpture, music and literature. At the last annual meeting of the Board of Directors, held in Miami Beach a year ago, two resolutions affecting this Fine Arts Medal were adopted; the first amending the Rules of the Board to provide that "The gold Fine Arts Medal of The Institute shall be awarded

in recognition of distinguished achievement in the art of painting, sculpture, music, literature, city or regional planning, or landscape architecture." The second resolution amended the Rules of the Board to read: "An award of the Fine Arts Medal may be made by the Board to any individual who, in its judgment, has qualified himself for the honor by a distinguished achievement in his art."

To SAMUEL CHAMBERLAIN, of Marblehead, Mass.; is awarded the Fine Arts Medal of The Institute

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for distinguished achievement in etching, the presentation being made at the Convention in Grand Rapids. The citation must await later publication.

Previous awards of the Fine Arts Medal have been to:

- 1921 PAUL MANSHIP, Sculpture
- 1922 ARTHUR F. MATHEWS, Painting
- 1925 JOHN SINGER SARGENT, Painting
- 1926 DR. LEOPOLD STOKOWSKI, Music
- 1927 LEE LAWRIE, Sculpture
- 1928 H. SIDDONS MOWBRAY, Painting
- 1929 DIEGO RIVERA, Painting
- 1930 ADOLPH ALEXANDER WEINMAN, Sculpture
- 1931 FREDERICK LAW OLNSTED, Landscape Architecture
- 1934 JAMES HENRY BREASTED, Literature
- 1936 ROBERT EDMOND JONES, Theatre Design
- 1938 CARL MILLES, Sculpture
- 1943 JOHN TAYLOR ARMS, Etching



Under the heading "Awards of Honor" The Board of Directors recently added to its Rules a new provision, entitled "Recognition of an Organization for Distinguished Achievement in Any Field related to Architecture or Other Plan-

ning." This new Rule provides that: A Citation of The Institute may be awarded in recognition of distinguished achievement by an organization. This Citation shall be the highest honor of its kind which The Institute can bestow, and not more than one Citation shall be awarded in any one year. An award of the Citation may be made by The Board to any organization, governmental or otherwise, which in the judgment of The Board has qualified itself for the honor by distinguished achievement in planning.

In accordance with this provision The Board, at its semi-annual meeting in New Orleans last December, passed the following resolution:

"That a Citation of The Institute be awarded to the TENNESSEE VALLEY AUTHORITY for distinguished achievement as an organization in the field of planning—for presentation in 1947."

### Honorary Corresponding Member

HENRY HARRISON MADILL, head of the Department of Architecture at the University of Toronto, was elected an Honorary

Corresponding Member of The Institute at the semi-annual meeting

of the Board of Directors in New Orleans in December last.



## The Craftsmanship Medal

**E**STABLISHED in 1915, the Craftsmanship Medal is the highest honor The Institute can bestow for craftsmanship in the industrial arts, and is given in recognition of distinguished craftsmanship in the metals, masonry, wood, glass, pottery, textiles and other industrial arts.



On the recommendation of the Committee on Allied Arts, the Craftsmanship Medal for 1946 is awarded to DOROTHY WRIGHT LIEBES for her outstanding contributions in the field of textiles. The citation must await later publication.



Upon nomination by a member of The Board it was voted to award the Craftsmanship Medal for 1947 to WILBUR HERBERT BURNHAM for distinguished craftsmanship in stained glass. The citation must await later publication.

The distinguished craftsmen who previously have been honored with The Institute's Craftsmanship Medal are:

1917 HENRY C. MERCER, Ceramics

1919 SAMUEL YELLIN, Iron Work

1922 FREDERICK W. GOUDY,  
Typography

1925 CHARLES JAY CONNICK,  
Stained Glass

9126 V. F. LOSSBERG, Metal Work

1927 FRANK J. HOLMES, Ceramics

1928 WILLIAM D. GATES, Ceramics

1929 CHENEY BROTHERS, Textiles

1930 JOHN KIRCHMAYER, Wood  
Carving

1931 LEON V. SOLON, Terra Cotta,  
Faience

1934 WALTER W. KANTACK, Metal  
and Glass

1936 JOHN J. EARLEY, Masonry,  
Concrete

1938 J. H. DULLES ALLEN, Ceramics

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# Architectural Education and Church Architecture

IN TWO PARTS—PART I

*By Henry L. Kamphoefner*

PROFESSOR OF ARCHITECTURE, THE UNIVERSITY OF OKLAHOMA

An address to the North American Conference on Church Architecture, The National Arts Club, New York City, January 4, 1947

IN THE early 'thirties, shortly after I left architectural school, my father, who is a minister, suggested that I attend the North American Conference on Church Architecture in Chicago. I think that was the first contact that I had ever had with a large group from the profession that I hoped soon to join. Faint rumblings of an upheaval in architecture had been evidenced in the work of the schools during my latter years in the University, and this was vaguely reflected in the teaching of the few progressive members of the faculty. I recall some of the discussion that took place at the Conference. There seemed to be a general resentment that contemporary architecture would eventually move into the hallowed ground of the eclectics in the field of church architecture. A few of the progressive group at the Conference seemed to welcome that development, but one remark which was made there has remained with me

through the fifteen or sixteen years since then. It was a quotation made by Ralph Adams Cram at an even earlier Conference when Cram dismissed the new architecture by saying, "People can't worship God in a bird cage." That remark seemed to set the tone for most of the subsequent discussion. There was the evident fear of a full understanding of modern architecture and its force and meaning.

Well, most of us have come a long way in our architectural thinking since that day, and, when we know that it took at least four hundred years to develop Gothic architecture in Medieval times, twenty years is a comparatively short time in an architectural development. Perhaps we are now beginning to work toward an architecture expressive of our own time.

In a talk at the Boston Architectural Club a year or so ago, one of the country's leading practitioners commented that the teach-

ing of architecture is always ten or more years behind its practice. He went on to say that men tend to teach as they wish they had been taught in college in order that they might have done the work of the last ten or more years better, and that they overlook the fact that what is really important is to turn their minds to the needs of the next ten years. I believe that the speaker on this occasion informed his audience only of the schools with which he was most intimately acquainted. Such an indictment of architectural education is not accurate for the progressive schools of 1947. I believe it is not true for the school with which I am associated, nor does it sum up the educational policies and processes in the progressive schools with which I am most familiar. The schools must always be the gestation ground for the best of the radical thinking and progressive development in architecture. When the schools fail to be that, it is time for them to close their doors and embalm their faculties.

At the University of Oklahoma, most of the beginning work for the young student in architecture is in the humanities and the basic courses in the physical sciences.

That, of course, is as it has been for many years in all the schools. However, it is in beginning professional work that the real change has taken place in the last decade and a half. Where hours of time were formerly given to the tedious copying of plaster casts, we now work toward a development of study processes in a much different way. This, we find, can be accomplished best by closer individual attention to the student. If he is encouraged in the development of his own technique, he will be more likely to express his own personality and character in the whole process necessary for architectural creation. Creative activity can be stimulated without resorting to methods whereby the student merely copies the work of others. Such activity naturally led in the past to a career of eclecticism. Even the progressive primary schools of art have known for a long time that art activity with a very young student can not be constrained within a rigid pattern that denies expression to the individual. Putting colors in predetermined rectangles with a crayola is deadening to the personality, even in the kindergarten, but no more so than much of the work that passed

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under the name of "freehand" in the architectural school of twenty years ago.

Not so long ago, architectural design was taught as an eclectic exercise, and the student was expected to base all creative effort on some precedent, just as though such a thing were possible. Naturally that ruled out experiment and architectural novelty. Design in the first few years was taught through careful, meticulous, and patient rendering of the Doric, Ionic and Corinthian orders. After that, small problems in the sophomore year were developed around preconceived stylized forms—a bank in the Classical, a school in the Georgian, a church in the Gothic. After a long series of exercises where Classic proportions were used, the student's drawings would indicate a complete lack of knowledge of the real reasons for proportions in a Classical building. It was not pointed out to the student that materials are the true basis for the proportion of an architecture and, as a people find new materials, new proportions are developed in their architecture. Proportions in the Egyptian architecture are as they are because of the Egyptians' knowledge of the limitations and possibilities of their material. Pro-

portions in the Classical Greek architecture changed from the proportions of the Egyptian because of the Greeks' intellectual questioning and desire for refinement. The Greeks found that, through an increased knowledge and understanding of the materials in which they worked, a refinement of proportions could be achieved. Suppose the Greek architects Callicrates and Ictinus had learned proportion by following the Egyptian rules. Egyptian temples would then be found on the Acropolis and not that superb example of architecture, the Parthenon. The Parthenon is a great building because, in its concept, stone has been wrought to do the work of stone as no other architecture up to that time had ever been able to do. The Classical Greek architects were well aware of so-called architectural precedent. Through commerce and military conquests they knew of the great work already done by the peoples of the Nile Valley in Egypt and the Assyrian and Babylonian work in the Tigro-Euphrates Valley. It would have been so much easier to transplant the Egyptian or Assyrian building forms to Athens rather than to go through the long and complex process necessary to establish an architecture



based on an expression of the Greek way of life.

By a complicated and experimental effort Greek architecture grew from the crude and cumbersome forms of the early Minoan and Mycenaean period, through at least 1,000 years, to a perfection of form as great as the world has ever known. It should be emphasized that Greek architecture became great because it was experimental, because of the constant and persistent character of the Classical Greek to do something better than it had ever been done before. The Parthenon, the Erechtheum, and other beautiful buildings on the Acropolis in Athens were modern architecture in their time. If conservative reaction had been as successful then as it is now in thwarting expression and progress in architecture, we should not have a famous work of the Periclean Greek period to enrich our cultural heritage. The Parthenon was designed by the architects Ictinus and Callicrates, with Phidias, the sculptor, to fulfill a specific need of the time. The building was adjusted and conditioned to the site on the Acropolis so that it became an organic part of it. The form it took answered the Greek need for the actual living quarters for

their goddess. The materials used were expressive, honest and logical. The structural forms were indicated simply and truthfully. The principles behind the design of the great Greek buildings were the same that should be used now for the development of an architecture of the twentieth century.

Why is it we are so indifferent to this means of imitation when at the same time we like to think of our civilization as the highest ever to be developed? Perhaps we have become accustomed to look on our buildings as stunts or spectacles rather than space shells to serve actual human needs.

Recently the world's greatest architect, Frank Lloyd Wright, created a modern gallery where the Guggenheim collection of non-objective painting will be shown. The gallery has been published in model form in *Time* and *Life* magazines and last winter beautifully presented in the *Architectural Forum*. The building is based on Wright's concept of the best form a building should take to fulfill the requirements of a modern gallery. Unthinking critics have called the building "strange," "queer," and "bizarre." The editors of the *Architectural Forum* comment that if the building is

queer so is a chambered nautilus, the structure of a leaf, or the wing of a bird. They comment further by saying that we have become so hardened to the illogical and artificial in architecture that the natural and organic are almost incomprehensible.

With the eclectic method of teaching architectural design in the schools, whereby the student solved his problems within the frame of reference of one of the so-called traditional styles, now no more a part of the educational process, history of architecture becomes increasingly important. In the study of archeology in the drafting-room students learned the facts and forms of history, but not the causes and the reasons. History in the new school has come to mean much more than the kaleidoscopic parading of plans and building facades on the screen for exercises in memory. The teacher of the history of architecture today has a greater obligation to his students now that his courses of study are the most likely sources of a profound cultural background in architecture.

Critics of modern architecture have often damned the movement by saying that the contemporary architect denies all that is fine and rich in the past. I have heard many

of the leading architects of today say that they could not design and plan with an insight into the future without a thorough knowledge of the history of the past. So the teaching of the history of architecture becomes more important than it ever has been before. Facts, of course, are always important in the study of history, but it is an understanding and appreciation of those facts as they relate to our own lives and our architecture that is the all-important lesson to learn from a study of the history of architecture. If we can arrive at logical conclusions toward an interpretation of the facts of history, and fix that interpretation in the mind of the student, I believe we will develop students too wise and too understanding to copy the work of others.

Then too, professional training has so often been so coldly impersonal in the faculty-student relations. If more attention would be given by the teacher to character molding and less effort to spoon-feeding facts, the results might be more satisfactory. A student will probably not create good architecture, or good churches, who has the dollar for his god, the business man for his high priest and the department store for his cathedral.

A greater spiritual perception is needed as a stimulating force in the life of the young architect of today.

Eli Faure, the French writer on art and esthetics, has the following to say about the study of history. The two paragraphs that I quote here have been reprinted in Hoyningen-Huene's new book "Hellas." Faure has this to say:

"On condition that we respect ruins, that we do not rebuild them, that, after having asked their secret, we let them be recovered by the ashes of the centuries, the bones of the dead, the rising mass of waste which once was vegetations and races, the eternal drapery of foliage—their destiny may stir our emotion. It is through them that we touch the depths of our history, just as we are bound to the roots of life by the griefs and sufferings which have formed us. A ruin is painful to behold only for the man who is incapable of participating by his activity in the conquest of the present.

"There is no more vile luxury than that of asking our past griefs how they were able to determine our present actions. There is no more virile luxury than that of demanding, from the imprints of those who prepared our present

dwelling, the why of the thing we are. A statue coming all moist out of the earth, a rusted jewel, or a bit of pottery bearing the trace of painting, is a witness which tells us much more about ourselves than about the bygone man who uttered this testimony. Art lives in the future. It is the fruit of the pain, desires, and hopes of the people, and the promise contained in these feelings does not reach its slow realization until later, in the new needs of the crowds; it is our emotion which tells us if the old pre-sentiments of men did not deceive them."

If we would try to understand history as Faure suggests, I think we could also respect the true conservative. For the real conservative means to conserve that which we already have and not the repetition of what we have seen before, without a full understanding of it.

Many of the Classical eclectics, such as the late Paul Cret, intimated by their architecture that they thought the Classical Greek had achieved perfection of proportion in his work, but, where the Greek proportion was an honest expression of his present-day knowledge of materials, the modern Classical eclectic may have only clothed his steel or reinforced con-

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crete building with a stone fabric. If concrete and steel had been available to the Greeks, we would not know Classical architecture as we know it today. The Classical proportions have lost their real significance in the Classical eclecticism.

Architectural proportions changed again in the Romanesque, and, when glass was added, a new architecture, the Gothic, was born. Suppose that the Medieval architect had been so infatuated with the Classical forms and proportions that he had insisted on using Classical proportions in the design of his churches. Obviously Gothic architecture could not have developed with such an attitude, and the world would have lost it in the cultural heritage as we know it today. Proportion to the Gothic architect became something quite different from the proportion used by the Classical architect. In the September, 1944 *Architectural Record*, Dean Hudnut of Harvard University has written a scholarly article on Modern Church Architecture. He tells a story, which he read first in Medieval Latin, about the

Abbey of St. Denis, where many of the structural innovations took place that led to Gothic architecture. The parable illustrates so well the point that I am trying to make that I would like to read it here:

"On a May morning the Abbot Suger walked in his garden amid those good thoughts which were his familiar *poursuivants*, when there came to him Brother Tomas, well versed in antique theology who, having received permission to break the silence, spoke to him, saying,

"'Father, I would bring to your mind the young architect who is vaulting our aisled choir. He builds his arches, not in the good round Roman manner made venerable by ancient use, but broken, having a pointed form like arches of the barbarous Persians. Let him be reproved, I pray, lest he profane further the crescent temple of our Holy Martyr.'

"To whom the good abbot, having remained a moment in meditation, replied, saying,

"'These forms are indeed strange to me, my son, and yet I think they are not without purpose. Let us be patient. Some good thing may yet grow out of them.'"



## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative.*



### THE POLICY OF THE JOURNAL

By ELY JACQUES KAHN, F. A. I. A., New York

**M**OST readers of the JOURNAL OF THE A. I. A. will agree that it is wise to have a sounding-board for the profession. One point that interests the writer, however, is the subconscious or very subtly hidden desire of the JOURNAL\* to decry any suggestion of contemporary work and build up a strong appeal for the academic.

For example in the March number is an article by Mr. Parks of Sarasota, Florida. Why Mr. Parks is accepted as a final critic of modern architecture puzzles me. There is no point in going into detail, but the essence of Mr. Parks' article is that he has made thousands of renderings and this experience gives him the privilege to dismiss contemporary work as trivial.

The point at issue is just what

\* Not the desire of the JOURNAL, Mr. Kahn. We publish the thoughts that are expressed by members—whatever those thoughts may be. It is not the function of the JOURNAL to emphasize or to restrict the expression of Institute members in these columns. If the letters to this department seem to bear too much to the right of center, it is because the members who disagree do not tell us so. No letter, or any subject, from left, right or center, has ever been withheld from publication in the three and a half years of the JOURNAL's existence. Here is a sounding-board, but it reflects only that which is directed against it.—Editor.

the JOURNAL does stand for. If it represents the profession it must realize that there are very old, middle-aged and young members. The very old may snort at the new work, and they have that privilege. The JOURNAL, however, must be above taking sides or it will discover some day that quite a few members, and not necessarily the juveniles, are thoroughly interested in the kind of architecture which is now being produced wherever designers are seriously at work.

We are in a period of discovery and experiment, and nothing will be accomplished by attempting to brush aside efforts of many persons who are aware of modern processes, materials, new demands, and ask that we fold our arms sanctimoniously and go back to the books. Of course we know our books and our past. It is insulting to be reminded that we might forget such obvious inheritance. On the other hand, if we, as architects of our day, fail to lead the procession, there will still appear buildings in the new tradition without benefit of the seasoned training and experience which architecture demands.

It is simple enough to ignore the JOURNAL if some of us are not in sympathy with its objectives. Our

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responsibility as members of The Institute, however, demands that we do read it and protest if there appears to be an effort to brush straws, however weak, against a real movement that has force. Modern architecture will be as fine as we are capable of making it. It will go on blissfully towards its objective with or without our blessing, but it would appear to be fantastic to have our JOURNAL become truly reactionary when so much work of our day has a far different trend.

There is quite as positive a resist-

ance to the freak and misunderstood modern as to any other bad architecture, and let there be no mistake about that. It is clear that many silly designers use the clap-trap elements of corner windows, pipe rails, etc., etc., indiscriminately because they fall short of being capable themselves, and use such stereotyped features because they also see them in the books. The important factor is that the world is moving towards something new, and either we will direct its growth wisely or be pushed aside as being useless and unimaginative.

#### SAFETY AND THE ONE-STORY HOUSE

BY D. KENNETH SARGENT, Syracuse, N. Y.

YOUR unadvised and unsolicited publicity for home safety is indeed welcome; your mention of my name with your last issue prompts this reply.

Evidently, without study of National Safety Council percentages, perhaps my statement concerning one-floor houses does appear to you startling, but I will still adhere to its principle.

For years railroads have spent untold thousands of dollars to eliminate rural grade crossings to protect the public though 5 per cent of the motor vehicle accidents (800 deaths in 1945) occur at these crossings. While a far greater number of fatalities and injuries occur in the home, some of the profession would continue to construct housing in the same manner that

our grandfathers built, without regard for the 11 per cent of home accidents (3,200 deaths) that occur on stairs of two-story residences. The profession has seldom taken into account research concerning the home accident rate (which incidentally exceeded the motor vehicle rate in 1946).

The 11.8 per cent you quote as being injured on stairs or in stair halls is correct. I would point out that this figure was taken for Cook County and can only be approximation of the national pattern. Of this 11.8 per cent I will further admit but approximately 9.5 per cent were the victims of falls on stairs. If, however, these figures do approach the correct percentages of national figures, then 3,200 of the 33,500 deaths and 475,000 of



the 5,000,000 injuries as computed by the National Safety Council can be attributed to stairs. Not being oriental in my evaluation of life, I think the American public could well afford to spend more for its housing, as long as it is safer and better. If 9.5 per cent of the \$600,000,000 yearly lost in wages and medical expenses and insurance were applied to housing it might better conditions.

I need not mention the fact that many housewives are now positive

in their insistence for the one-floor house as a means of saving much work, and would agree with my statement.

If elimination of second floors and basements can save a portion of the above estimated fatalities and permanent disabilities resulting from falls on stairs I think it is worthwhile. I don't mind being "out on the limb" as to my statement as I believe the limb is high enough to give me a good perspective.

#### CREDIT FOR THE ARCHITECT

By A. E. KLUPELBERG, Ringoes, N. J.

An open letter to Mr. Gropius:

Your letter to Mr. Joseph D. Leland and his answer as published in the last issue of the A.I.A. JOURNAL is most interesting and what you say under the titles of Information, Education, and so forth, is quite true; but my dear sir, I do believe you and many others always seem to miss one important point—this will no doubt come under the general heading of publicity which, nevertheless, should be given a subtitle of some sort. To express my idea and for the want of a better title, let us call it "Seeing to It That the Architect Gets Full Credit for the Work He Has Done." I know the New York Chapter Publicity Committee collects favorable articles about architects and architecture, but has any committee ever thought of collecting data on how many new buildings are illustrated (regardless of

size) in various newspapers, trade papers, real estate papers, and some magazines with descriptive articles, wherein just about everyone interested is mentioned but the architect? Outside of the architect himself not wishing to be mentioned for one reason or another, I can't think of a single reason which would justify the omission.

May I suggest to you, The Institute, our chapters, and all other architectural bodies that we look into this matter and correct it by:

a) Looking through the publications we read and noting articles pertaining to building and buildings and cutting them out, reporting same to our publicity committee who—

b) Should write (a form letter would do) to the publishers, owners, and/or contractors, asking for information in a friendly sort of a way just "how come, no architect?"

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c) If an architect, why was his name omitted? If *no* architect, how come the plans were approved by the local authorities, and how come (this to the builder) he built the building without a proper seal thereon—most states require a registered architect's seal.

I am sure if this were handled in a friendly way, a great many facts would come to light and just about all of our difficulties on this score

could be eliminated. We can write volumes about the value of architectural services with questionable results. Performance and keeping constantly before our public is what counts.

Every time we catch an offender, let us remind him of the fact that he has slighted the architect. People will soon connect architects and their services with every building project, large or small.

#### WHAT'S WRONG WITH THE INSTITUTE? BY CHESTER E. NAGEL, Cambridge, Mass.

THE SUBJECT of the Gropius-Leland letters is of great concern to me. I should like to state briefly my own views.

The A. I. A. is not concerned with a sound approach toward the practice of architecture; in spite of its courageous founding principles, and the remarkable efforts of a minority of its members. By and large, The Institute is known for its puttering with hashed-up historical forms.

The public knows the profession only as expensive decorators. The Government (FHA) is much more inclined to sanction the work of a copyist shyster than that of a genuine creative architect. And sadly enough, all this only too clearly reflects the spirit of the A. I. A. leadership.

Professional organization is necessary. But it must be aggressive, far-sighted and related to the society in which it appears.

### The Editor's Asides

WHAT, IF ANYTHING, has the architectural profession ever done for the farmer? This is the man who is enjoying the highest cash income in history. His farm mortgage is at the lowest point in many years. He has money in the bank. He wants a new dwelling or his present home brought up to new standards.

The University of Illinois, through its College of Agriculture and its Small Homes Council is studying the problem. There is opportunity here for something wider in conception than a few stock plans.



MRS. DOROTHY LIEBES, whom The Institute honors this year with

its Craftsmanship Medal, is not only a master of the loom. Her ideas as to what can be done with fabrics after you get them are no less constructive. Elizabeth McCausland has a good article about Liebes fabrics and Liebes ideas of their use, in the April issue of *Magazine of Art*.

GASTON LECLAIRE, of Paris, holder of the Delano & Aldrich Scholarship, lunched with some of The Octagon staff recently. Having just made the circuit of this country, his impressions of our architecture and architects were enlightening. Like other keen observers he sees evidences of a far more pronounced future development of regional characteristics—a more consistent use of materials locally at hand, and plan techniques that fit local ways of living rather than continued efforts to register "international" forms.

One of his most penetrating observations had little connection with architecture. It was this: Our TVA project was born of purely altruistic purpose—the betterment of man's physical environment; one of the project's by-products was vast electrical power; with this power was made possible Oak Ridge and the greatest destructive

weapon ever devised—the atom bomb.

THE NATIONAL COMMITTEE ON HOUSING, through its publication, *Tomorrow's Town*, demonstrates rather conclusively that further liberalization of mortgage financing is like giving an aspirin tablet to a patient with cancer. Easier mortgage credit merely makes it easier to buy homes at inflated prices, thereby giving another boost to inflation. Production of housing at lower cost is the better way—also the harder way—out.

IN THE SAME MAGAZINE Fiske Kimball writes of, and illustrates, "Form and Function in the Architecture of Jefferson." Here is a sample of his contention:

"Jefferson was functional as well as formal. Form did not 'follow function,' any more than it ever has; it was created in and with function, with extreme ingenuity and originality. Witness the remarkable analysis of the mountaintop site at Monticello, with depressed service passages to the domestic offices facing outward and leaving a complete panorama from the mansion over the terraces above them. . . ."

If that doesn't start something in the way of argument from the post-Sullivanites I miss my guess.

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